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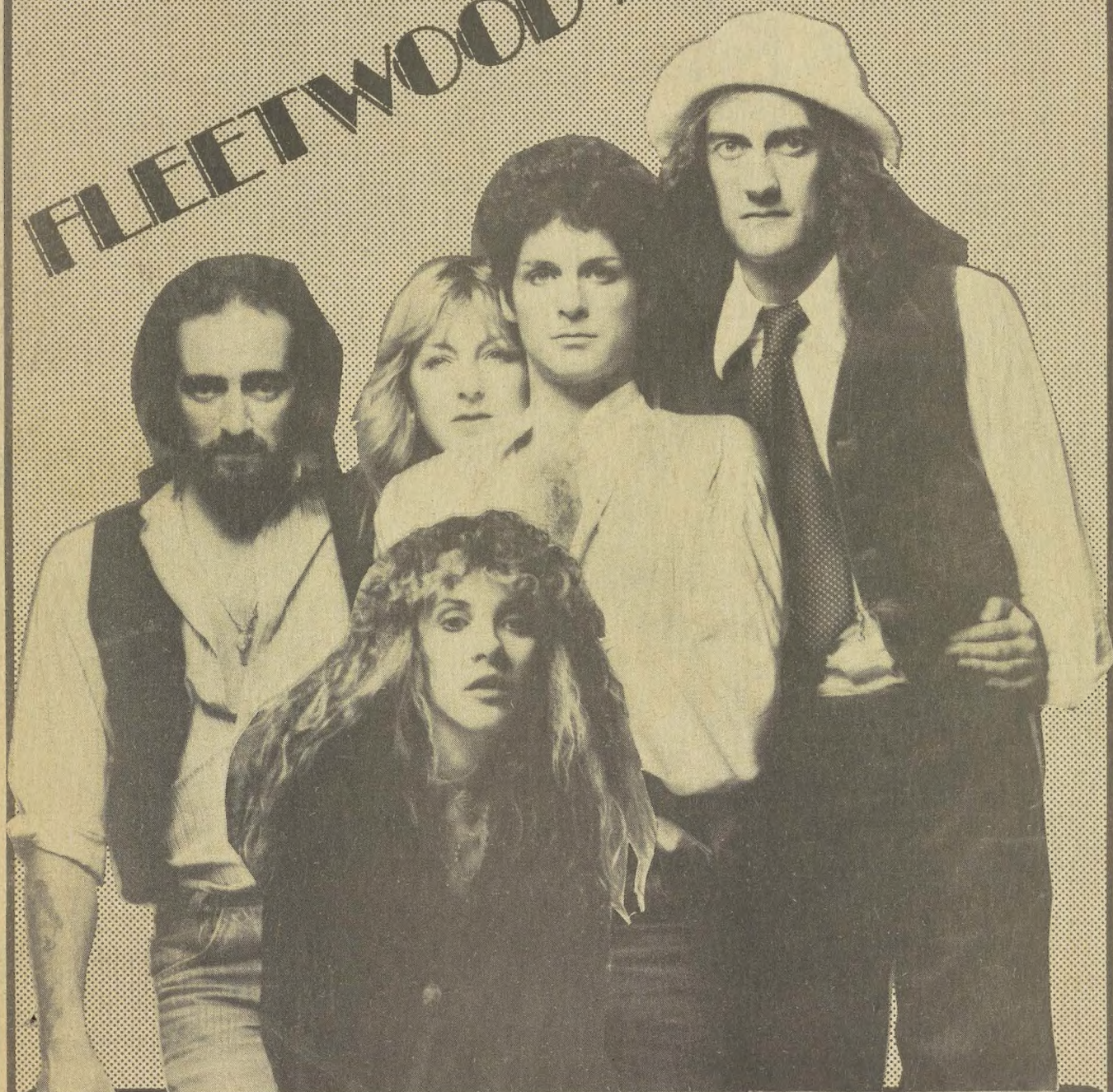
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1980•



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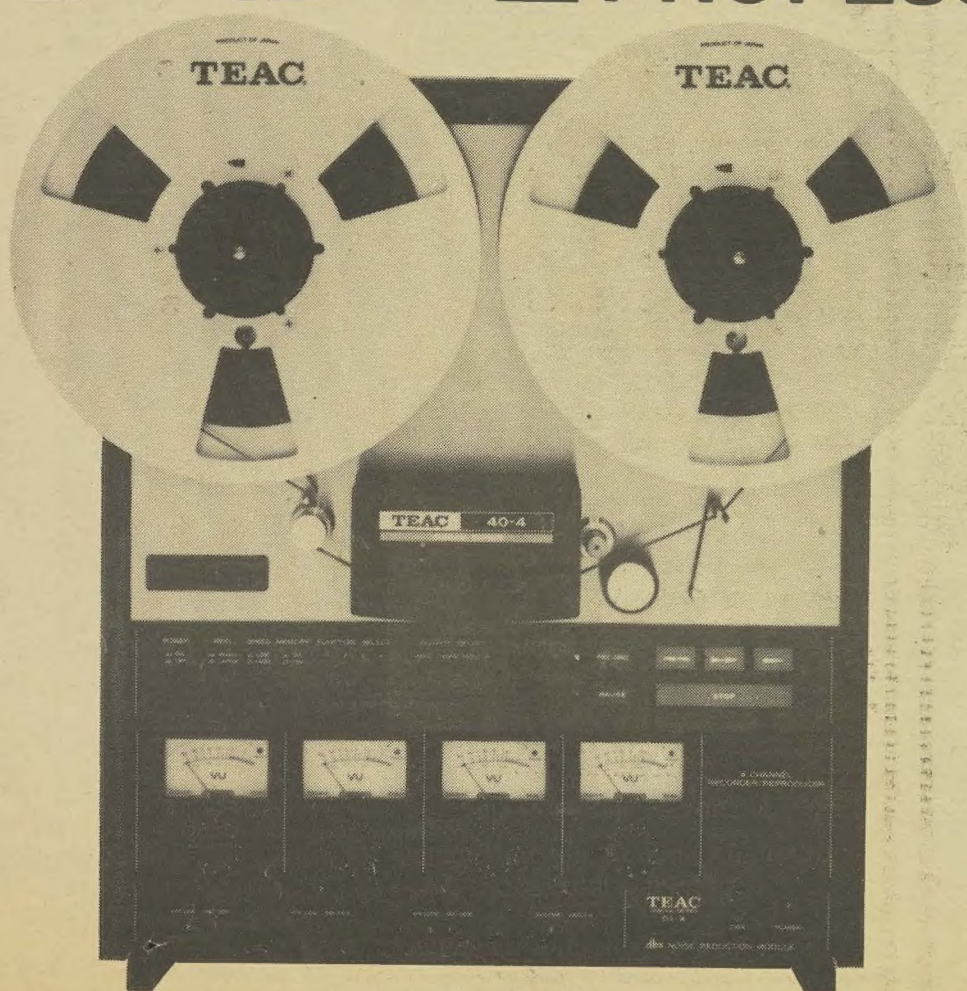


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Vol.3 No. 5

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★

Van Morrison

★

Helix

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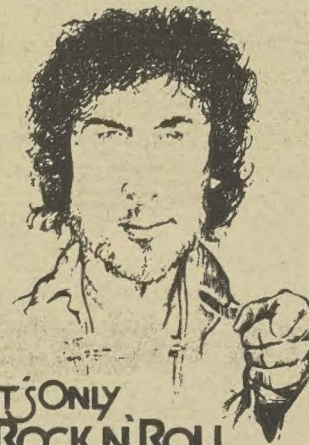
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Dear David Arthur:

This letter is in response to your article about Judas Priest's new album which you ran down in the July issue.

Your comments on the JP album were very unfair. Just because you like punk and new wave that's no reason to run down the best rock and roll or HM group all for the sake of promoting the crap that you like. S.A. is a heavy metal and rock & roll town, so why don't you stop being so one-sided about it and tell it like it really is — Heavy Metal and Rock & Roll are #1.

Michael A. Rose/S.A.

(O.K. gang, let's get it straight. Before Cream, before any heavy metal came into existence, there was rock'n'roll. New Wave & Punk (Blondie, The Ramones, et al) sprang from mid-sixties bands and they are less a distortion of RNR than heavy metal is. The Dave Clark Five and the Kingsmen existed long before Mountain, let alone Judas Priest. Understand? Oh, well.

When I was 16 and had pimples all over my face I thought like you do — but I grew up — D.A.)

Dear Editor:

Where does Jeff (Cob) Webb get that business about the Beach Boys putting out fifth-rate albums? He probably hasn't listened to one of their albums since "Pet Sounds".

M.L., A.J., B.J., D.W., C.W., B.W., L.A.

I would like to praise Judas Cheech on his article in the July issue. I total agree with him, and I think most everyone else in S.A. does too. San Antonio is the heavy metal capitol of the entire country (if not the entire world). We don't need cuntheads like David Arthur putting down 'heavy metal'? IT ROCKS! It makes you feel good, it makes you want to party. Punk and New Wave groups sing about kicking in their parents brains and shooting heroin needles up their own noses.

In David Arthur's review of Judas Priest's new album, he both criticizes Judas Priest and Van Halen. He calls Van Halen lame. I'd like to strap his head top one of Edward Van Halen's amps. We'll see how lame they are. The new Priest album Rocks! (I bet he also criticized "Sad Wings of Destiny") If I were David Arthur, I'd be afraid to walk on the streets after dark, for fear of getting the holy shit knocked out of me.

If It's Only Rock'n'Roll is a rock magazine, why do ya'll let shitheads like Arthur (who likes punk and new wave) write articles and reviews? I think he should be fired immediately. Let Judas Cheech write more articles and reviews.

HEAVY METAL FOREVER!!!

P.S.—Judas Cheech, I thank you. I've been waiting for an article like that for a long time. Call me up some time. We can go kick the shit out of some punk rockers./J.P. Dulles/S.A.

(Right on! You forgot your phone number, so call the paper and leave it with someone there. Then we can rock together! Dig it!—JC

Volume doesn't compensate for boringness. Vn Halen is pure tedium-music for the apathetic, 'cause that's my reaction to it. And I wouldn't be surprised if S.A. isn't The Heavy Metal Capitol of The World. It's hard to imagine any city more ignorant of its apathy or as apathetic about its ignorance.—David Arthur)

Straight Ahead Spud Boys,

Some of you might have gotten a painful yellow headache after reading David Arthur's review of Devo's Freedom of Choice. As a Devotee I liked every song on the Lp. Jark Devo is a master at creating snappy hooks. Mr. Arthur was obviously offended by this album. Could it be because Devo sings about blockheads such as he? As Boogie Boys we can use Arthur as an indicator. If he doesn't like an album it must be good.

Duty Now For The Future Spud Boy Bob Butler/Austin (First of all, I like Devo, and their first two Lps. But the new one may be good music but it's not good Devo, so therefore it deserves the review I gave it. And considering your last line I guess you like Van Halen, Priest, etc. and hate Gary Numan, Skids, and Joy Division. Oh, well... — David Arthur)

THE GRAPEVINE

The Armadillo World Headquarters in Austin will not be closing until December despite any ill-founded rumors you may have read last month in Action magazine.

The Dillo was finally getting out of the red, proprietor Hank Alrich said, when property owner M.K. Hage (who had rented the Dillo people the place without a lease all these years) decided to sell after years of holding out to land developers.

Many petitions were signed to try to get the site of the Dillo turned into a Texas landmark but despite the attempt the former National Guard armory will be razed to make way for a high-rise hotel and parking garage.

But Alrich says that he's tired of the bar business and besides he's revived the Armadillo Record label and he and his staff are busy recording bands like The Bugs Henderson Group and The Cobras.

Fireworks at concerts do more than just cut short a group's set — it often upsets a band so much that they decide to not play in S.A. again. As Steve Perry, lead singer of Journey said, "The audience doesn't want to hear music. They want to hear themselves wise off. Fine, but not at our shows. I hope we never play here (S.A.) again." Other bands, including Rick Derringer, Cheap Trick and The Babys have expressed similar views. Fireworks were set off even at a classier rock show last month — Fleetwood Mac.

Rick from the used record store Rock Around the Clock, located at the Eisenhower Flea Market, told us that PM Magazine is interested in doing a piece on his vinyl shop.

Winners of the Blue Oyster Cult contest from last issue are: 1. Kevin Riley, 2. Roy Rodriguez. Kevin won first prize — the new Cultosaurus Erectus Lp, and Roy won a copy of last year's release Mirrors. Congrats guys!

The Number Two Dinners have a local single that is selling like nachos. The record contains two of their most popular songs "Get It Up" and "Downtown San Antonio". It was recorded at local Zaz studios.

Mannequin's new single should be out the first week in September. This will be the band's third release and will be available at Inner Sanctum, Record Hole, Sound Warehouse, Apple Records & Flip Side. Member Gary Davenport's new solo project should be ready soon too.

Joe Pugliese and his local New Wave group The Vamps are back in the studio recording four or five tracks for an upcoming EP. It seems that their last 45 "I Used To Be Cool" was shipped to Germany and soon became a favorite there. Another 100 copies of it were ordered so with the money and encouragement Joe

took his re-formed band back into the studios. Hopefully The Vamps will be back in S.A. clubs soon.

Judas Cheech is fast becoming popular among our readers and he'll soon be selling T-shirts with his likeness on them and our logo. Anyone interested should call our office.

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- # 4—Patti Smith, Nick Lowe, Heart
- # 5—AC/DC, Yesterday & Today, Patti Smith pt. 2
- #10—Steve Martin, Godz, Ramones, Kiss
- #11—Judas Priest, Police, Rush, Angel
- #16—Battle of Bands, Devo, Bruford
- #17—Joe "King" Carrasco, B-52s, Rockpile
- #18—Riot, Axe, Crazy Cavan
- #19—Scorpions, Point Blank, Roky Erikson
- #20—ZZ Top, '79 Opinion Poll, Kenny Loggins
- #21—Rush pt. 1, B.B. King, Rick Derringer
- #22—Rush pt. 2, Christopher Cross, John Cale
- #23—Mahogany Rush, Van Wilks, The Beat
- #24—Triumph, Grace Slick, 999



THE BLAST TAKES OFF!



by Ron Young

"I'm not influenced by the new wave movement. It just caught up with me," remarked Claude Morgan as he stood in the tiny closet that is the band's dressingroom at Skipwilly's. But that would be hard to believe if you were a new fan of Morgan's and not an old one like so many of the audience at Skip's the night his new band the Blast made their debut marking Morgan's return to playing publicly after a two-year hiatus.

The show opened with someone spray painting the words The Blast on a paper curtain drawn across the stage. Then suddenly Claude, sporting short hair, and bassist Mike Kueffer appeared in front of it just as the drummer Steve Hartwell began pounding out the rhythm to a band original titled "Somethin' Phony About You". Quickly the two guitarists ripped away the paper which hid the drummer revealing a stage littered with rubber snakes, a TV, mannequins, and other stage props to be used later in the show.

Plugged into a small Fender amp Morgan played jagged guitar leads and power chords while Kueffer's throbbing bass playing shook the foundation and Hartwell's ball-bat drumming filled the half-packed club. The band played some re-worked oldies like Jerry Reed's "Big Boss Man," which sounded like Morgan had listened to the Police for inspiration, The Who's "My Generation" and songs by the Stones and the Kinks as well as several originals throughout the course of the evening.

Between songs Morgan presented himself as a kind of low budget Steve Martin. At one point he traded a "14-carat necklace" for a glass of water. The donor received a string of 14 carrots. That was typical of his humor and of his wild and crazy show. The crowd ate it up just like the old days.

No, Morgan (whose old band was called the Buckboard Boogie Boys) was not especially effected by the New Wave bands, but his return to rock'n'roll roots was an indication that he'd listened and learned from them.

"This is the type of stuff I was doing five years ago. I'm really right back where I started from," said the 33-year old Morgan. "Seems like all your life you struggle to get out of the garage and you end up making garage band music. The old band The Boogie Boys were asleep compared to my new one. We've only been together about a week but this band's alive! The old band just didn't want to go where I wanted to. About a third of our songs are originals which I wrote about ten years ago when I didn't know what I was doing." "The rest is just times we all played in high school like songs by the Animals, Love, Yardbirds and others," interjected Kueffer, bassist for the Blast who also plays with Frenchie Burke on weekends. "Because we haven't had time to work up enough material we relied on old stuff everybody knew."

The Blast does put on an excellent show. Old Buckboard Boogie Boys fans who turn out to see Morgan's latest incarnation won't be disappointed. Claude's always played basic rock'n'roll and he still has his *Gong Show* stage act for those who want more for the money they've earned all week for taking shit from irate customers and kissing their bosses' ass so they can make more money for the shit they take from customers all week. New fans should soon be answering Claude's call for "Attitude check!" like the old ones with a resounding "Fuck it!" *RNR*

Claude Morgan, leader of The Blast, may have some fortune coming his way if Roger Daltrey of The Who decides to record two of the demo songs sent to Daltrey by mutual friend photographer Tom Wright.

Wright, who formerly managed local pub Reed's Red Derby, recently reclaimed his job as photographer with The Who. He will also be producing the new solo album for Daltrey, which is due out in the fall. Among those songs which will be considered for the album will be two written by Morgan when he was with The Buckboard Boogie Boys. However, Morgan said that he didn't want a rumor spread and won't comment further until he "sees the songs on vinyl."

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HEAVY METAL



THE RETURN OF

JUDAS CHEECH

Man, I've got to tell you about a funny thing that happened the other night. It happened at that great party place, the Razzle Dazzle Club. I went in, expectin' to hear some local band doin' Priest or Nugent but there was no band, just a guitar and amp in one corner. There was a crowd around the guitar. It was a Flying V, and it had chrome frets, a rear view mirror and an exhaust pipe. It was also all chrome. The amp was a 5,000-watt Marshall.

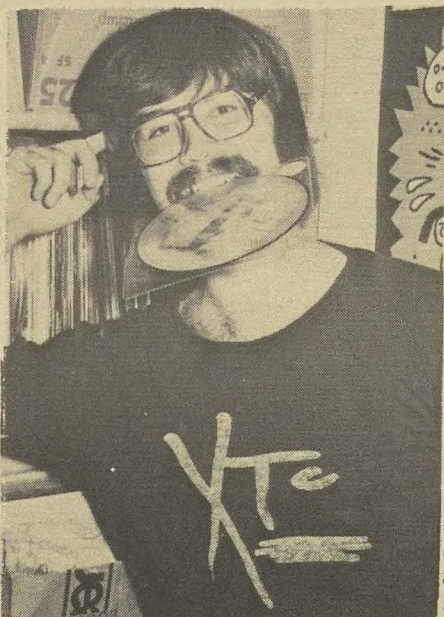
The crowd was gabbing, arguing over who was to play the guitar next. Finally this little dude grabbed the guitar and cranked it up. Then he started playing Surf music! The guitar died on him. The jerk was laughed off stage, and a few beer cans caught him as he left. Then it was my turn. I took off my leather jacket and cranked out a few Priest riffs. The cheers started building and so did the feedback. The building started shaking, the amp and the exhaust started pumping out smoke, and then the dry ice and the spots cut in. Glitter floated down from the ceiling. Then the amp started to blow. It went in one blinding flash of light.

Then all these foxy mamas dressed in spandex, leather and sequins started hugging me and askin' me to go home with them. One with knee high boots started talkin' real sexy. Her clothes were so tight that she might as well have been nude! I was doin' great, 'cause people kept givin' me hits, and sips of beer, and I found out that I had won a guitar playing contest. Then...

There was a sudden noise at the door. An axe burst it open, and a voice yelled "Here's Ronny!" Then Ron Young, editor of this paper, came through the door with an axe. Printer's ink spilled everywhere from off the axe. He yelled, "I'm cutting your column! I'm cutting it!" He ran after me with the axe... ATTENTION ALL PAPERS OF THE SOLAR FEDERATION. ATTENTION ALL PAPERS OF THE SOLAR FEDERATION. ATTENTION ALL PAPERS OF THE SOLAR FEDERATION. THE EDITORS HAVE RE-ASSUMED CONTROL. THE EDITORS HAVE REASSUMED CONTROL. THE EDITORS HAVE REASSUMED CONTROL. RNR

NEW WAVE RADIO ACTIVITY

by Ron Young & Clyde Kimsey



by Clyde Kimsey

If you're a regular reader of our magazine you probably realize that we're trying to make our readers understand and appreciate New Wave rock 'n' roll. If you listen to the local radio stations trying to hear some of this New Wave music you probably already know that 99% of the time you've been listening in vain. However Jeff Webb, a former KISS disc jockey, has a radio show called Offbeat on Trinity's KRTU every Thursday from 8 P.M. - 10 P.M. But if you're expecting garden variety New Wave like The Police or The Pretenders you won't hear it on Offbeat. You're more likely to hear Martha and The Muffins, The Cure or Klark Kent, plus local area bands such as The Skunks and Standing Waves.

"I have a pretty open format. I can play whatever I want, which I bring from my own collection. I play what I think is good and it's a fairly broad selection. I don't play something like 'Message In A Bottle' by The Police because you can hear it on just about any station. I wouldn't play Elvis Costello either unless it was his latest. I'm trying to inform the audience."

KISS/KMAC, which claims to be the rock station in S.A., rarely plays any New Wave and in the past has clamped down on those djs (like Webb) who tried to add some spice to their programming by playing some of it.

"Mr. Howard Davis, when he was still alive, was supposedly against New Wave music because he read somewhere that punk rockers did weird things and his policies are still in effect today. Even though Joe Anthony (KISS music director) and Lou Roney (program director) realize that there's an audience for New Wave they've gone about it all wrong. They play a record a few times and if it gets no response it's gone by next week. If it were a new Heavy Metal act though they'd give it proper exposure. If you played Martha and The Muffins as much as AC/DC they'd be touring here instead. It's a matter of which groups get played."

"I don't dislike Heavy Metal just because on my show I only play New Wave. I like older groups like Deep Purple, Led Zeppelin and Motorhead. New HM is rehashed and has been done before- only better. Although some feel that New Wave is the nemesis of HM it's not true."

Some people criticize the new music by saying that it's simply recycled Sixties rock.

"It's a new form of old music. It does borrow heavily from Sixties bands like The 13th Floor Elevators and The Seeds, but it has more spirit. There's alot more variety in New Wave than when it first started too. It's like rock in the late- '60s. Yes didn't sound like Jethro Tull and nowadays Gary Numan doesn't sound like Public Image or The Ramones. Lately there's an influx of so-called New Wave bands that are being foisted on the record-buying public and most are American groups. They all have loose skinny ties. Mostly bland pop bands with

nothing to say. Nearly all the New Wave I buy is imported."

New Wave music is making its presence felt more and more every day in the rock industry. Everyone from Linda Ronstadt to The Rolling Stones has shown that they've been influenced by the New Wave cattle prod. Will it gain a larger audience in America like it has in England?

The only way for New Wave to become a big phenomenon here is for American record labels to release the import stuff."

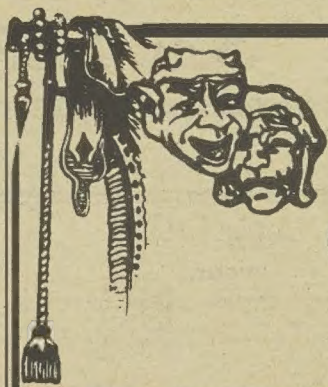
Austin (just 70 miles north of S.A.) has quite a groundswell of New bands, will San Antonio ever have one?

"No- not ever like Austin. Too much bad feeling has been built up by KISS radio. There may be a small group of people who'll use it as a fad thing but that's all."

If you had to pare down to 10 albums which New Wave records would you recommend to a novice who wants to begin a collection?

In no particular order: (1) The first Ramones album (2) The Sex Pistols- a great singles band (3) At lease one Talking Heads- probably *Talking Heads '77* or *More Songs About Buildings And Food* (4) *My Aim Is True* Elvis Costello's first (5) The first Stranglers (6) *Pure Pop For Now People* by Nick Lowe (7) The new Squeeze- *Argy Bargo*- one of the best pop albums ever (8) XTC's *Drums and Wires*- they've finally put it all together (9) Iggy Pop's *Raw Power* (10) The first New York Dolls Lp both for background to New Wave.

That's as good a way as any to get the proper introduction to New Wave music. Kind of like college orientation. If you already know about these groups but are curious about other NW bands and don't have the bucks to shell out just for experimentation listen to Webb's Offbeat program every Thursday from 8 P.M. - 10 P.M. on KRTU (91.7 FM).



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FLEETWOOD MAC SEDUCES S.A.

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"The magic of a band, any band, is in the combination," Mick Fleetwood explained. "Not one of us can ever deny that's what makes this band special — the energy that is created by the right group of people. And if the energy's there, you'd just better acknowledge it."

The band is Fleetwood Mac, whose five members have taken that rare chemistry and turned it into the musical phenomenon of the decade. The current membership of The Mac — Mick Fleetwood, Christine McVie, John McVie, Stevie Nicks and Lindsey Buckingham — has made three albums together, including the latest called *Tusk*, has sold more than 20 million records and has played live before 2 million people in some 10 countries around the world. All since 1975.

The original Fleetwood Mac began in 1967 when guitarist Peter Green, bassist John McVie and drummer Mick Fleetwood, all refugees from John Mayall's Bluesbreakers, formed a band of their own, called Peter Green's Fleetwood Mac. They were joined initially by guitarist Jeremy Spencer and later by guitarist Danny Kirwan, to complete an unusual three-guitar front line.

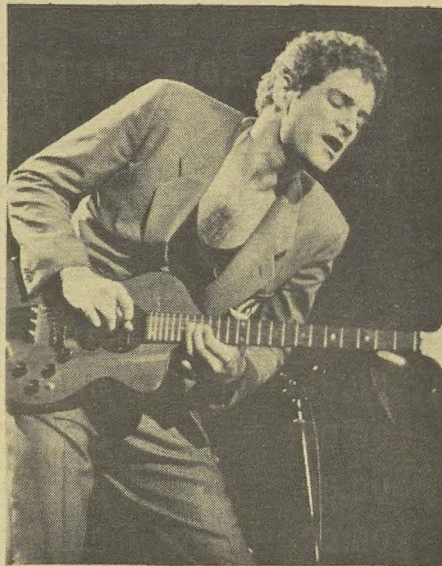
Descriptions of the changes in the membership of The Mac from that point on have made for major opuses in rock journals, the highlights of which were the permanent addition in 1970 of John McVie's then-wife Christine on keyboards and the five-year association of guitarist Bob Welch, now a successful solo performer. His departure in December, 1974, opened the door for the addition of guitarist Lindsey Buckingham and vocalist Stevie Nicks, creating the band's best-known and most successful lineup.

The current Fleetwood Mac unit began in January, 1975, by recording an album simply titled *Fleetwood Mac*, to establish the feeling of a new beginning. From the album emerged the band's first major single in the U.S., "Over My Head," on the heels of an extensive U.S. tour. It was followed by another hit, "Rhiannon," which broke into the national Top 20 as the band began work on its next album *Rumours*. The momentum continued with the single "Say You Love Me" and a year following its initial release, the *Fleetwood Mac* Lp went to Number One of the national charts for the first time. When *Rumours* was released six months later, preceded by the single "Go Your Own Way," it quickly rose to Number One and remained there for an unprecedented six months, aided by subsequent single releases, "Don't Stop," "You Make Loving Fun" and "Dreams," the band's first Number One single.

Mick Fleetwood, drums: Fleetwood is one of the few highly regarded and successful artists who has taken on the added responsibility of managing the band with which he performs. He provides the driving beat behind The Mac's music and his intuition and business sense guide the band's career, which he helped salvage from the clutches of an unscrupulous manager. His success with The Mac's management has led him to take on the business affairs of several other artists. Mick began drumming at 13, while still in school in London, and cannot imagine doing anything else. He, with John McVie, is a founding member of Fleetwood Mac and has played on all of the band's albums, surviving many incarnations.



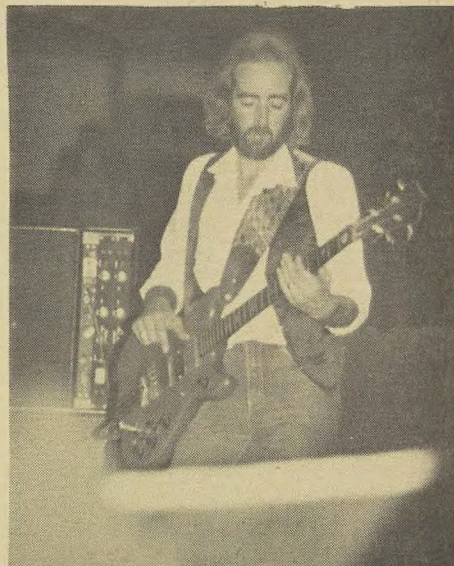
Christine McVie, keyboards and vocals: Chris comes from a musical family — her father was a professor of music at the university in Birmingham, England, where she grew up. As Christine Perfect, she joined the blues band Chicken Shack as a vocalist and keyboard player, meeting her future husband John McVie with whose band, Fleetwood Mac, Chicken Shack frequently appeared. She joined that band officially in 1970, playing piano on the *Kiln House* album and painting the picture that appears on the cover. Her lilting vocals and memorable lyrics have been a Fleetwood Mac trademark ever since.



Lindsey Buckingham, lead guitar and vocals: Raised in the Northern California community of Atheron, Lindsey began preparing subconsciously for a career in music the day he picked up a guitar at age seven. Consciously, his wants were realized in 1967 with the formation of a local garage band consisting of Lindsey on bass and three other schoolmates. That group, called Fritz, later added Stevie Nicks as vocalist and continued to enjoy mild local success. When Fritz broke up, Stevie and Lindsey began a musical collaboration which eventually led to their resituating in Los Angeles. In 1973, they released their own album *Buckingham-Nicks* and, although this record did not sell well, it eventually led to their joining Fleetwood Mac when a fluke led to Mick Fleetwood hearing this Lp immediately after Bob Welch's departure from the band.



Stevie Nicks, vocals: Stevie began writing songs at age 16 and hasn't stopped since, producing many more tunes than those recorded by Fleetwood Mac. While still in high school in the San Francisco area, she met Buckingham. They both joined The Mac in January, 1975. Stevie creates a mesmerizing image onstage with flowing costumes (that she designs herself) and fluid dance movements. Offstage she studies ballet and writes constantly — both music and prose.



John McVie, bass: A founding member of Fleetwood Mac and the other half of its distinctive rhythm section, John began his professional career in England with John Mayall's Bluesbreakers band, a training ground for many of British rock's biggest performers. He is partners with Mick Fleetwood in Seedy Management, the organization which handles the group's management. Nicknamed the "Penguin," he began the band's association with the bird that has become Fleetwood Mac's logo, trademark and mascot.

Fleetwood Mac's live show on the "Tusk" tour, featured two hours of music, including a large chunk of material from the new double album, *Tusk*, visually enhanced by a series of unusual backdrops and one of the most intricate lighting systems ever designed and assembled for a rock concert tour.

The show do not, however, remain the same. Explained Lindsey Buckingham, "From the first show we did on this tour, the set has changed at least six times. It evolves... it's like shaping a sculpture and making it work with the audience. It takes a certain amount of time to figure out what's going to work."

Featuring nine tunes from the new *Tusk* Lp in the live show has increased concert audiences' awareness of it, which was released by Warner Bros. Records at the start of the tour in October.

"The familiarity with the songs from *Tusk* is growing," commented Stevie Nicks. "As concerts go by, you can definitely feel it. People are reacting to the new songs."

Added Mick Fleetwood, "When we went out on the road initially, the only thing people had heard was the single, 'Tusk,' and we have definitely noticed the difference between the initial part of the tour as far as an audience reacting to the new stuff. It's obviously not going to be like when we play the first few notes of 'Rhiannon' because people aren't connected emotionally to the new ones yet. They can't be in that short of an amount of time."



by Robbin Cresswell

As the tour continues to make its many stops over the world, the question repeatedly arises as to the band's feelings about the controversy over the *Tusk* album. "We were very concerned with living up to the potential the group had," explained Lindsey Buckingham. "It had been three years since the last album — we've grown quite a bit — and we wanted to express that. That has always been our motivation, even on the first Lp. We never made a conscious effort to come up with a commercial formula. We just do what we do. The album is the result of many influences coming in and things coming back out and, hopefully, you just keep growing and perfecting the craft."

Mick Fleetwood added, "We're very pleased with the fact that we've done something that a lot of people, one, didn't think was a good idea (a double album), and, two, is a very hard thing to do, that is to make a good double album. We feel, that we've accomplished doing a really strong album that represents a strong attitude as far as the songs go, which was really a challenge for us."

The unique and sometimes unprecedented accomplishments of Fleetwood Mac have been well documented, but the essence of the band cannot be overlooked. Said Fleetwood, "We're all doing very well now, of course, but it would be easy to forget where our success comes from — enjoying the music. We love the music we create and, more than that, we love working together. It's for the music that we stay together."

Following their last concert appearance of the "Tusk" tour at the Hollywood Bowl, September 1, Fleetwood Mac will take an extended vacation before making plans to begin recording a new album. *RNR*



Lennon hot wax >

It wasn't exactly the Beatles strolling across Abbey Road, but when John Lennon and Yoko Ono headed into a Manhattan studio to cut their first joint album since 1972, fans mobbed them, and record companies, hot to distribute their comeback album, wooed them with flowers and champagne. John admitted returning to work makes him feel like "a kid in a candy store," though that's not exactly an appropriate Lennon household simile. They sent out each day for lunches of low-calorie Japanese raw fish.



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ADVENTURES IN UTOPIA



Willie Wilcox, Roger Powell, Kasim Sulton, Todd Rundgren

by Wendy Carson

"I blink my eyes and then
it happens again
I lose my way but
I discover a friend
It's a typical day on
the road to Utopia"

from "The Road to Utopia", off
Adventures in Utopia

Utopia (Todd Rundgren — guitar, vocals; Roger Powell — keyboards, vocals; Kasim Sulton — bass, vocals; John "Willie" Wilcox — drums, vocals) recently visited with their Texas friends during shows in Houston and Dallas. Their sold-out Dallas performance was broadcast live over KTXQ (Q-102).

I spoke with both Roger Powell and Kasim Sulton before the shows. Both men are involved in musical projects besides Utopia. Roger has toured with David Bowie, and his solo album *Air Pocket*, has received fairly extensive airplay on jazz station KTUF, which one week listed the album as a "prime add-on." Kasim has formed the Kasim Sulton Band, which has toured the northeast United States, gaining favorable reviews, and is currently seeking a record label to release their first album on.

Roger and Kasim had interesting views of life in Utopia:

RNR: Utopia has presented both elaborate extravaganzas and stripped-down rock concerts. Which seems to appeal more to your fans?

Roger: They seem to react about the same way. (laughter) They just seem to go crazy! As a musician, I prefer playing something that's in between a club and a very large situation.

RNR: Since usually an audience at a Utopia concert is composed of previously converted fans, I wonder if you've ever played to a totally unreceptive group?

Roger: I don't think that I've ever

played a concert where the audience was unreceptive, except in Germany once. The audience was there for find out what we were all about, and because of some very serious technical problems, they weren't liking what they found that night. I would say that that was probably the hardest show we ever played.

RNR: How does it work out when you are with somebody not quite in the genre that Utopia is, more like heavy metal?

Roger: We have played a show with Ted Nugent before. The people who come to see him aren't usually there to see us, and vice versa.

RNR: Do you change your show's format in any way to better appeal to these heavy metal fans?

Roger: We have a lot of material, some of which could be construed as heavy metal. We do consciously consider the crowd in general, and will do mostly uptempo rock 'n' roll type of numbers.

RNR: What kind of music do you enjoy listening to?

Kasim: My own (chuckle) and a few other things. Some of the stuff that's on the radio, but a lot of it is wimpy. I think Tom Petty's great. Dave Edmunds and Nick Lowe. I think they're great. The Beatles are probably my greatest influence.

RNR: I've noticed that a lot of critics have...

Kasim: Likened me to Paul (McCartney)? I've always been compared to Paul. It's not any fault of my own. It's just the way I am... so I guess it is my fault. Does it bother me? No, I think he's great.

RNR: Roger plays a variety of keyboards and the trumpet as well. Which instruments do you play?

Kasim: Most of all of 'em. I like to sing the most. I think that's the best instrument that I "play."

RNR: Many of your songs seem to be love songs. Are you a romantic?

Kasim: Yes. I know some people who are, but don't show it. Like Todd. (chuckle) But I am, and I show it.

RNR: Who gets the most attention from female fans?

Kasim: I would say Todd does. He does because he's been in Utopia for so many years. He started Utopia, and I would say 75% of our fans have been our fans ever since Todd started recording albums. So that's why I would say the majority of girls go for Todd, but that doesn't mean that I don't have a large percentage! (laughter)

RNR: How much does the audience effect what you're doing?

Roger: How much of it is spontaneous? It depends. (chuckle) If my equipment is all working, there's a lot of spontaneity and rapport with the audience. We have played in cities where people just sit down like they're going to a symphony concert and there's no response whatever, and there you definitely feel strange. Like, "What am I doing wrong?" But if you get an audience who knows the material and is hyped on your being there, you definitely feel more like playing that show.

RNR: Who is the most serious member of Utopia?

Kasim: I think we're all serious in our own way. On a general basis, I guess Todd.

RNR: Who's the least so?

Kasim: Willie. Me and Roger are right in the middle.

RNR: Middle of the road?

Kasim: Yeah. M.O.R. (chuckle)

RNR: What do you consider to be the worst part of touring?

Roger: The 21 hours a day that you're not on stage. It's like you're just out there on remote control.

I'm working on another (solo album) and I'm using the computer to help me record some of my synthesizer pieces. This kind of work requires 8 to 12 hours every day, and you can't really get much done if you're on the road all the time.

RNR: If you never did tour again, would you miss it?

Roger: I think I might eventually, but that's the kind of thing I would like to experience! (laughter) I would like to be home long enough that I felt that sort of nostalgia for touring!

RNR: Kasim, you have picked up a rather shy and unassuming image. How does this fit the real you?

Kasim: I think I've been more shy in the past or that I've grown to be, only because there are certain things in this type of business that tend to harden you. I don't like to go around and play "rock star". I like being able to meet a lot of people, and I like to make people comfortable when they're with me. Someone who is trying to play a role tends to make me very uptight, and I can't relate to that person on any level. He's acting, and I always hated that when I saw that in people. I said to myself, "Well, I don't care what I do, I'm always

going to try and be a person first." That's more important than anything else.

RNR: What are the differences between the Kasim Sulton Band and Utopia?

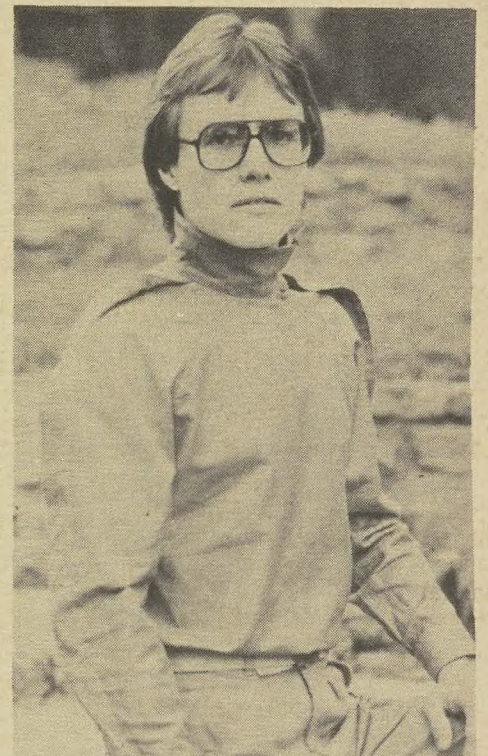
Kasim: Probably the same that's between Todd Rundgren and Utopia. My solo band is a total separation. It bears no resemblance in musical tastes, philosophies, or sound. Ever since I started playing, about thirteen years ago, I've wanted to do something like this. I've been really lucky to be in two groups at once. It's not that I don't want to play with Utopia. I definitely enjoy playing with Utopia, but there is a point where you have to go off and do your own thing.

RNR: What exactly is the "sound"?

Kasim: It's stuff like "Set Me Free" (from *Adventures in Utopia*). Nothing real heavy. Good rock 'n' roll. Pop-rock, I guess, inching towards powerpop. It's kinda like Nick Lowe, Dave Edmunds.

RNR: What is the weirdest thing that ever happened to you while on tour?

Roger: Well, we used to do this tune called "Emergency Splashdown", off my album, before (it) was released. It was staged to look like my equipment was blowing up. At the point in the show when my song was supposed to start, CO2 fire extinguishers would just spew out CO2, which looks like smoke. One night, the stage manager, made the mistake of getting chemical, dry fire extinguishers which shoot out this chemical dust that's supposed to smother the fire. So here I am, running around my equipment, ranting and raving, acting like the maniac called for in the song, breathing in all this stuff. Instead of the CO2, which immediately disperses in the air, this stuff was solid. Everybody was covered with it. The tops of our heads looked like it had snowed, and all of my keyboards were covered with about half an inch of this sooty stuff. So I'd say that was one of the strangest things that ever happened.



Roger Powell



(Cont'd. from previous page)



Rog & Kas

RNR: Todd is strongly interested in video. What about the other members?

Roger: I don't think they're interested to the point where they would buy their own video studio. (laughter) We're interested in our specific project that we're working on. The cover of my album (*Air Pocket*) is a video work done with video synthesizers that put images on the screen. Then I just took a 35mm picture of it. That album cover was done five years ago. Most of that stuff on *Air Pocket* was recorded four years ago, and it just took me that long to get the record company to put it out. In the show, there's a video which I produced which is done to "Sands of Arrakis" from my album.

RNR: Was that inspired by *Dune* (a sci-fi novel by Frank Herbert)?

Roger: Yes. I like the imagery of the book. I thought it was particularly suited for a synthesized treatment.

RNR: Do your song titles occur more by whim or by actual feel for the individual work?

Roger: Both. I just start off, totally out in the void, and start putting sounds down. Finally something occurs to me that it sounds like. So the titles usually come afterwards.

RNR: Would you prefer to identify your compositions by numbers, as Larry Fast (Synergy) prefers and Jean-Michael Jarre does?

Roger: Not really. I think that's a bit clinical. The thing that we're trying to get away from with synthesizer music is having people think that it's too cold and technical. I can't conceive of some people sitting around saying, "Hey, remember old DF-115? Ah, that was a great piece of music, but I like DZ-995 a lot better." It doesn't have the same effect as giving a piece a title.

RNR: Since *Adventures in Utopia* is the first record which Utopia has co-produced, how did it differ? How was production accomplished?

Roger: Everyone was responsible

for their own parts, and the group as a whole contributed a lot of production ideas, rather than just letting the producer, in this case, Todd, just dictate them. I definitely think it worked better. I mean, the album was more successful than any of the other albums. I think it was lucky that we were able for everybody to be satisfied with the album and still have it have an integrated sound. There's always different opinions on direction, and at some point people have to compromise. I'm always pulling things more in a jazz direction. Kaz is pulling them in a straight-ahead pop direction. Todd is pulling them in . . . a . . . I'm not sure what kind of direction! (laughter) Willie is very malleable. The guy can play anything from Stravinsky to funk. RNR: *Adventures in Utopia* was supposed to be a soundtrack for a television series. Is it (the series) completed?

Roger: It's not even started yet. The studio was just ready in February. We went on the road in March, came off in June, and in four weeks recorded another album. Now we're back on the road. We started getting the scripts and some of the concepts together. Maybe we'll be able to do it sometime during the fall.

RNR: That new album: When do you think it will be out?

Roger: That's scheduled for a late September release. The length of time between the last two albums was complicated by the fact that Todd put out two solo albums in the meantime. We've gotten behind the original schedule which was one album every nine months. So we're trying to catch up again.

RNR: Since the past albums have gone to the depths of ancient Egypt, to the urban jungle, to the depths of the universe, where? . . .

Kasim: Is this one? This one is at having a good time. This one is a funny album. We had a good time when we did this. RNR

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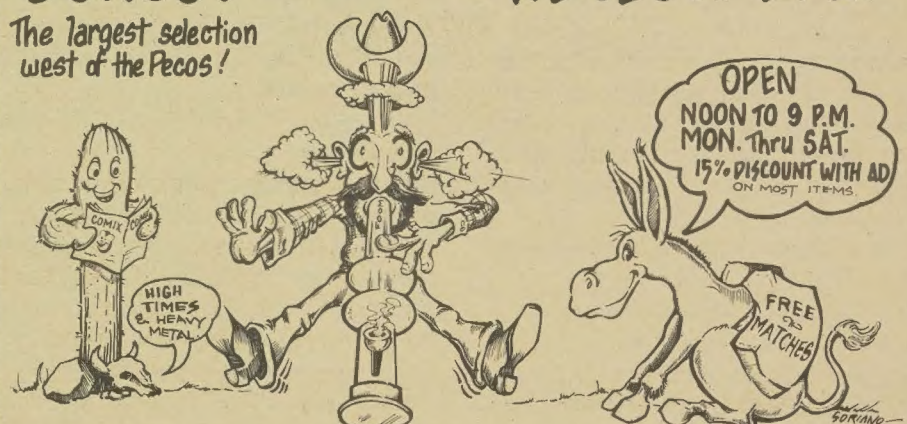
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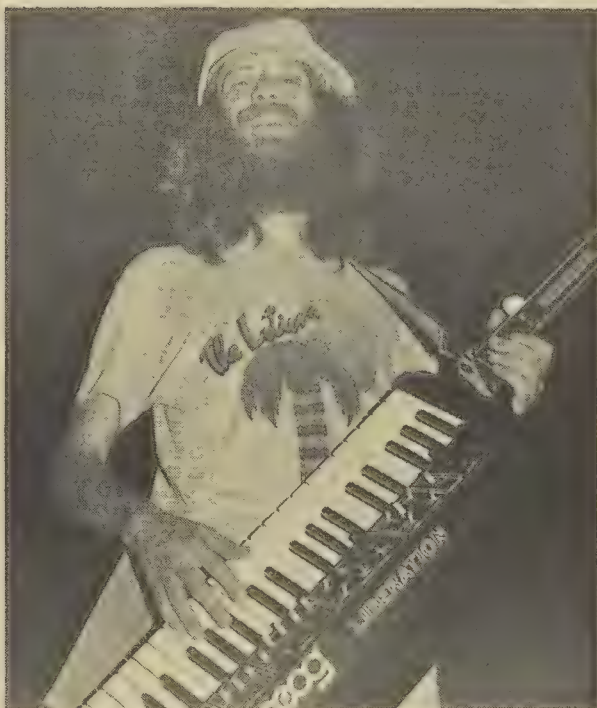
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DAVID'S DUSTY DISCS

by David Frost
Photo by D. Frost



SUMMERTIME BLUES

This month's column will appear next month. I'd intended to write about local record collecting from the viewpoint of the various record dealers in town. That story turned out to be a bit longer than expected, and there were some changes in the schedule of material for this edition of San Antonio's finest music paper. That sort of stuff happens from time to time. What can a poor boy do?

We all know the answer to that one. And if you don't want a band, you can get a guitar and a harmonica and sing by yourself. A local guy who does this very well is Paul Halperin.

BLUES FOR THE PEOPLE

Paul's basically a blues singer who also sings folk, country and existential rock. Most of his blues material came from Mississippi; some stayed there, some went to Chicago. Paul brought it to San Antonio, just like a Mississippi bluesman from long ago.

Now, I'm not suggesting that Paul's another Leon Redbone or John Hammond. In fact, Paul doesn't even take the typical white blues musician's approach of tortured singing and tense guitar solos. His treatment of the old Muddy Waters standard "I Can't Be Satisfied" is based equally on country blues, Arthur Crudup/Delmore Brothers chords and kind of a Bo Diddley-style rhythm. As I said, he also has roots in folk music and rock 'n' roll.

That's what's appealing about Paul Halperin. He won't always satisfy the purists but he does play the blues in a convincing fashion that's accessible to a general audience at the same time. Paul's an honest musician who feels what he plays, and plays for the people. There aren't as many musicians like that as you may think. You can catch him at the Hofbrau on Main St. on Wednesdays and over at Myrtle's on the weekends.

THE DAY THE MUSIC DIED

On a negative note, I recently ran across a whole shit-load of negative notes which had been converted into squiggly grooves on 7 inch wax discs. Sadly, these records came the same studio that, not too long ago, produced the timeless sound of Buddy Holly.

Maybe not the same studio but definitely the same producer, Norman Petty. He's still in New Mexico and his latest venture is the Sound of Clovis record label. He sent his first six releases, along with insincere personal notes from his staff, to a bunch of radio stations including KRTU.

Total disaster. I threw the first four away after listening so I can't even tell you what they were. The fifth record was Billy Gene Stull's "Inflatable Doll", which came with a simplistic picture sleeve. Aha, I thought, punk depravity. No such luck; it was a dismal C & W tune. And John Kevin Meadors' quasi-disco version of "Peggy Sue" is quite possibly one of the ten worst records of all time. I suspect that these "artists", if that's the right word, have three names so that it's easier for them to cook up an alias on short notice. In the immortal words of William Moore, "Too sad. Too sad for the public."

And so it goes. I'll return to the local record collector scene next month.

(Tune in to David's Backbeat show on KRTU (91.7) every Tuesday from 8 P.M. - 9 P.M.)



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"There will never be another one like you, there will never ever be another one who can do the things you do."
—Jim Morrison/"Shaman's Blues"

Jim Morrison, lead singer of the Doors, once told writer Richard Goldstein, "The Shaman was a man who would intoxicate himself. See, he was probably already an unusual individual. And, he would put himself into a trance by dancing, whirling around, drinking, taking drugs — however. Then he would go on a mental travel and describe his journey to the rest of the tribe."

Although Morrison had constructed his lyric mythology from ideas of Nietzsche, theater of the absurd, Freudian psychology and Indian lore, the art of the shaman was his most vital adaptation. For, in effect, this is what he was for millions of young people the world over during the late 1960s. Morrison was the Dionysus of rock'n'roll for those who themselves couldn't break on through to the other side as the Doors proposed. He and his fellow Doors (Ray Manzarek, Robbie Krieger, John Densmore) sang songs about evil and madness, the reptilian and the bloody beginning in that dying summer of love of 1967. The Doors with their first major hit record "Light My Fire" became the main symbol of personal, societal and sexual revolution in the Vietnam-LBJ America of the '60s.

The Doors' music has always had a strange fascination for people who are trying to find out about themselves. They suggest a change and the door is held open by the group. The change would come when the listener killed off all that was not real and desirable in himself.

The Doors were perhaps the last really important American rock band. The last with a defined image, philosophy and vision (no matter how dark). The Doors invented theater-rock making the music more of a spectacle. If they hadn't ever existed there would never have been an Alice Cooper, Iggy Pop, Patti Smith (who practically lifted Morrison's persona intact) or Genesis. They were also (and Jim Morrison in particular) a seminal force in creating the early New Wave movement.



And so it was with great expectations that I read the first important book about Jim Morrison. *No One Here Gets Out Alive*, written by Jerry Hopkins (1974's *Elvis* biography) and Danny Sugarman (confidant and aide to the Doors), promised fine writing, important insights into the Doors' mystery and all the inside info any fan would want to know. Unfortunately the long-awaited biography of one of the true important figures in rock is an embarrassing piece of hero worshiping at its most indulgent and sadly a one-sided viewpoint.

In *No One Here* little attempt is made at delving into what made Morrison the man — the writer — tick or why he came to such an apocalyptic view of the world. The complexities and contradictions of Morrison, who seemingly wanted constant rebirth and not death but who would always push himself toward the edge, are never fully explored. The demons which drove him to drink and to an early grave are never explained. And there is no real analysis of his work. There are few important quotes from the other Doors. And if this biography is to be believed Morrison rarely hung out with them!?! Precious little is told about the recording sessions, about how material was chosen or how the music was worked out among the four members.

It's unfortunate that this is the book that will probably stand as the ultimate Morrison biography because all the reader gets to see of him is a drunken, demented profile and for a book that has been in the works nearly a decade it's indeed a shallow portrayal of a true rock legend. *RNR*



Dave Davies/AFL 3603 (RCA) — Dave's probably the most overlooked lead guitarist in the rock field, one of the true innovators who's never got his proper due. He's one of the bedrock purveyors of heavy metal guitar and now he's released his second solo effort and it's already in my top ten list for best Lp of the year.

As a member (no matter how important) of the Kinks Dave's always taken a back seat to his brother Ray rather than sharing the spotlight, but with this Lp he'll hopefully be given much more credit. Dave's album bears little sem-blance to Kinks-styled songs. It's a guitar-filled record that's remindful of *Layla* in texture. Dave plays all parts on nearly every song and if this were to be compared with the latest McCartney solo project Mac would come in a poor second.

Davies is far more of a rocker than he ever gets a chance to prove on the Kinks Lps. Lyrically, Dave still has a lot to say about society and the systems of government he abhors. Every cut is a wonder and I really can't say enough about how much I like this Lp. Hopefully though, the last song "Run" isn't a swansong from the Kinks. ("Run, Find a place of my own, Somewhere I can grow, Got to run find a place of my own, Somewhere I be-long . . . Remember how we used to laugh away those hours we would spend? We thought they'd last forever. Oh, though I must go, I know the pain I leave. But oh, these things will change. 'Cause nothing lasts forever.")**RY

Crack The Sky/White Magic (Life-song) — After a two-year demise, CTS comes back stronger than ever. Original singer-songwriter John Palumbo is back along with original guitarist Rick Witowsky and keyboardist Vince De Paul. Between them, the three play all the music.

The Lp is great — it's all about the vagaries of the recording industry, and the story of "white music" — "no words, no beat, no blues, it's just neat." It's hard to draw a lucid concept from the Lp, so I won't bother. The album out cheap tricks Cheap Trick ("All-American Boy"), Numanizes another song ("Living With the Lights On") and generally manages to poke fun at all the new styles of white music. Inspirational line: "Disco Roller, Frisbee Punk Rockers, We Can Be Just Like You." Great! (10)**David Arthur

John Prine/Storm Windows

(Asylum) — After last year's disastrous *Pink Cadillac* Prine has released a new album that's on a par with *Sweet Revenge*, I'd say. It's not a belated masterpiece like *Bruised Orange* was but it is better than *Cadillac*. Instead of Sam Phillips' family producing he's taken another lesson from Dylan and hired Barry Beckett to give this Lp a clarity he's lacked on most of his outings. On the plus side Prine is still flirting with rockabilly like on "Shop Talk" and the Chuck Berryish "Just Wanna Be With You." The title song is a hauntingly mournful piece that has a lot more to do with the music (which is really a new and pleasant direction for him to take) and his delivery than his usually fine-honed lyrics.

The main problem with the new Lp is weak material. Most of the new songs seem half-baked or hurried choices. Prine's writing with his guitar player Jack Burns who has nothing to add lyrically or musically to his own time-worn song patterns. Indeed, he even records someone else's tune ("Baby Ruth") and it's a poor selection, unlike his earlier cover of Berry's "Never Can Tell." Songs like Prine's "Bottomless Lake", which is hilarious in performance, will perhaps never make it onto vinyl and that's a shame in light of the fact that he's chosen such weak songs for this and his last Lp.

But again Prine is a strong right-handed hitter and I'm sure that with his capabilities he can still pull a few to left field like he did with *Bruised Orange*.**RY



Mink DeVille/Le Chat Bleu

(Capitol) — A long time in coming, this album was recorded in Paris, during which time Willy DeVille disbanded his group except for guitarist Louis Erlanger and found that his label Capitol wouldn't release the record he'd worked so hard on and the one he was most proud of. It was finally released as an import but began selling in such quantities that Capitol soon saw fit to issue it domestically.

To be sure the Lp is a labor of love. Willy's vocals have never sounded as good or as sure. He's even collaborated with famed rock songwriter of the fifties and sixties Doc Pomus. As like his two other Lps the sound is Spectorish — broad and full, despite Steve Douglas acting as producer rather than Spector protege Jack Nitzsche. The only difference between the import and the U.S. product is the substitution of a rocker "Turn You Every Way But Loose" for Cajun-flavored "Mazurka" which was a better choice of material.

Although the album isn't as strong overall as it might've been it's good to have a class guy like Willy back. Along with the tunes he did for the *Cruising* soundtrack he's nowhere near through.**RY



Kiss/Unmasked (Casablanca) — You know times have changed when Kiss puts out a new album that just sits on the sales racks without being snatched up by every 10-15-year old. Their audience has grown up and moved on to more "mature and intelligent" groups — like Krokus.

Kiss is having a hard time attracting a new audience because they lack high energy music while Paul Stanley still screams about their fan's larger-than-life hedonistic fantasies.

Kiss unmask themselves by coming down to earth musically and come off sounding just like any other mainstream rock band. The songs are predictable and lack real punch because of weak production.

Even with the new addition of 'The Fox' on drums in place of Peter 'The Catman' Criss these boys must know that the dream is over. By the way, there are no photos of the band unmasked, only a color "clown" poster. (D plus)**Clyde Kimsey

Artful Dodger/Rave On

(Ariola) — Anglo rock, with a balance of pop and heaviness, Artful Dodger's fourth Lp doesn't live up to its title, but isn't bad either. It's far more interesting than what the Babys are doing, and if the 'Flamin' Groovies had produced this focused, or a singer like Billy Paliselli, well . . .

Paliselli's comfort with any tempo gives the band its punch; among the best cuts are the driving "Get In Line," the folk-rocker "She's Just My Baby" and "Gone Again," a slow number Jagger and Richards might've written. *Rave On's* top track is "Forever," sung with desperate emotion — the kind Rod Stewart had 100 bleedings ago. The song's a sort of spiritual quest, perhaps about rock itself: "It's now or never, that's what you say/Go home boy, put your dreams away. This ain't no dream I talk about. This here's something I can't live without!"

Artful Dodger speaks for a lot of us; with luck they will improve and receive their due.

**J.J. Syrja

Sean Tyla/Just Popped Up

(Polydor) — Sean's still plugging away and has a new label, some new band members and has dropped the Gang from the tail-end of his monicker. He's got alotta help from friends Carlene Carter, (ex-Pistol) Steve Jones, Pete Thomas of the Attractions and the Only Ones' Mike Kellie, et al. Unfortunately, he's still re-working those same Lou Reed 3-chord changes. And this time out his songs, while still having his unrelenting commitment behind them, are only half-finished ideas. However, there are moments here that are worth more than some people's whole albums. The wonderful Ian Hunter-inspired "Freeway In The Rain," the sax-drenched (courtesy of John Earle) "Lonelyhearts," and the spooky "Nosferatu."**RY

Black Sabbath/Heaven and Hell

(Warner Bros.) — Most heavy metal bands take themselves seriously. HM is a melodramatic form of rock; and few understand this as well as Ronnie James Dio does. His lyrics and vocals abound in mythical figures; gods, demons, and beautiful witches. That was the main reason for Rainbow's success when he sang for that band, and now that he has joined Sabbath things have sure improved for them.

Sabbath always was into melodrama, no doubt of that, but ever since *Paranoid* ex-vocalist Ozzy Osbourne stayed rooted in the protest-filled '60s. Thus, Sabbath lost touch, staying loose and archaic. They had a lot of energy but none of it was properly channeled. Dio's added a sense of direction and the band is responding admirably. This is the HM album of the year. (9)**David Arthur?

YOUNG MARBLE GIANTS/Co-

lossal Youth (Roughtrade) — When did you last listen to quiet rock music — subtle, near-silent music that wasn't soppy love songs? "Quiet" best describes the creative stylings of Young Marble Giants.

The band features Stuart Moxham, the main songwriter, on guitar and organ; brother Philip on base; and Alison Statton with the vocals. Never are more than three instruments, Alison's voice included, used at any one time. Influences of early Love, Fairport Convention, and Velvet Underground are apparent; yet Young Marble Giants sound like nothing you've heard — and that's rare these days.

The sparse arrangements are such that the silence between notes is as important as the notes themselves. The vocals are mixed evenly with the instruments: nothing's up front. Alison's voice is almost witch-like: it's a bit eerie and cold. Ironically, the lyrics are emotion-laden; the vocalist just seems disinterested in what she's saying.

The lyrical subjects of *Colossal Youth* are diverse: high-fashion is the focus for "Music for Evenings"; a special interest in food is the thought behind "Eating Noddenix"; the trappings of loneliness are discussed in "Searching For Mr. Right."

I haven't been so absorbed in an album — not for a while, at least — as I am in *Colossal Youth*. This set is a minor classic. Quiet rock is back — and it even sounds great played loud.**Jeff Webb

Rob Stoner/Patriotic Duty

(MCA) — Stoner was the bass guitarist for Robert Gordon's Wildcats and now he's decided to produce his own Lp of rockabilly. Besides producing he plays all guitar parts on nearly every cut. Along with a lexicon of rock'n'roll phrases he's got a hot band made up of former fellow-Wildcat drummer Howie Wyeth, guitarist Dan Rothstein and horn player Steve Giordano. The band covers some oldies like "Long Legged Girl" admirably and does a rockabilly version of Dylan's "Seven Days." Originals like "Stone Cold Broke" and "Let Daddy Drive" have the feel of California rockers Eddie Cochran or Memphis cats Johnny and Dorsey Burnette, while "Your Own Heartbeat" could've been a Buddy Holly outtake. If Robert Gordon was smart he'd get this band back with Stoner and his wife writing for him. This album's real gone!**RY



The Undertones/Hypnotized

(Sire) — It is sometimes hard to tell if they are trying to be a teen powerpop band or just some kids playing fundamental hi-energy rock in their own interpretive style. It's probably the latter. Even so, the music doesn't seem as catchy as it could be. The singer's voice is enthusiastic but lacks range and sounds like he's always shivering. Fave songs: "There Goes Norman," "Under the Boardwalk," and title cut. (B—)**Clyde Kimsey

D.B. Cooper/Buy American

(Warner Bros.) — Named after infamous sky-jacker of a couple of years ago this American band is like Greg Kihn with a bit more muscle and should appeal to new fans of Tom Petty. DBC has such diverse influences as the Byrds and the Who. Their material is drawn from that eternal rock'n'roll well of frustrated teen dreams (i.e., no money, no girl, no luck) with the bucket being a guitar and a band of thirsty like-minded compadres. An exciting debut, especially in the face of such an abundance of good rock Lps lately. Fave cuts: "Had Enough," "Heart Freeze," and "Forever Rock'N'Roll."**RY

Budgie/If Swallowed Do Not Induce Vomiting

(Action-RCA Import) — This four-song EP represents the only new Budgie in three years. Recently recorded, it shows the band at the top of its form. Burke Shelley's bass playing was never better and newcomer John Thomas plays well-integrated guitar — lots of leads that do something besides hurt ears. Steve Williams keeps things tidy on drums.

A solid effort, though the songwriting is only so-so on side one. Side two, however, is classic especially "The Lies of Jim (the E-type Lover)". Come on Joe Anthony play it. If this ain't heavy metal then Def Leppard is a kicker band! (8½)**David Arthur

Philip Rambow/Shooting Gallery

(Capitol) — This hot Lp will probably be overlooked by most record buyers who will opt for standards like the new Jackson Browne, Ted Nugent, or Ann Murray instead of picking up the debut by this new artist. With the new price increase in Lps that's especially unfortunate because new artists like Rambow are going to be passed by as it's too expensive to gamble anymore — and that takes a lot of the fun out of record buying.

Rambow's voice falls somewhere between Tom Petty's snarl and Dirk Hamilton's yelp. His songs, with both strong lyrics and melodies, are just what's needed to help clear the airwaves. He's backed by a large cast of fine musicians who flesh out his songs adding power, depth, and filigree where and when it counts. Rambow can write both rockers and ballads with wit, style and passion. Don't pass him by. Take a chance **RY

Skafish/Same (Illegal Records) — This very bizarre Lp sounds like it's the produce of deranged social misfits who finally get to release feelings that have been forever suppressed. It's usually healthy to release pent up feelings but the ideology of the band is what makes them off kilter to the rest of the world and so depressing and pathetic to the listeners.

Jim Skafish can have a soft soothing voice as he sings about trying to learn about romance by spying on lovers in the park in "Romantic Lessons." He knows he's an oddball and feels abandoned by the world. He's jealous of the "adjusted" world and wants to take it out on someone, as he does on "Take It Out On You": "I will live a short life/I won't resolve a thing/I will die suspended/but before I do I'll jump into your heart/trampoline on you/All your guts will fly out/I cease the life inside of you/jump on your heart/And just remember/All of this is because of you."

Get the idea? This album is neither for the sensitive or the sensible. But it's better that they gave this guy a recording contract — just remember what happened when Charlie Manson didn't get his. (D plus)**Clyde Kimsey

Carolyn Mas/Hold On

(Mercury) — If there is a female version of Bruce Springsteen Ms. Mas is the one. She has the right moves, the vocal capabilities and the musical chops to claim that title. Backed by her band Big Heat she's ready to make the move into the big leagues after only two albums. And if she's as exciting live as she is on record she ought to leave most of her female

counter-parts in the dust. Best cuts: A hotter version of Steve Forbert's "You Cannot Win If You Do Not Play" than even Steve was aware could be done, "Running From The High Life" and the clever "He's So Cool."**RY

John Hiatt/Two Bit Monsters

(MCA) — Hiatt had a strong album last year which is still one of my faves. The inclusion of his song "Spy Boy" on the *Cruising* soundtrack was the highlight of that Lp. He writes strong melodies with lyrics to match. He's been pegged (for better or worse) as the American Elvis Costello if that means anything. While the new material is solid stuff it's not as top grade or as varied as the songs from last year's *Slug Line* there's many good reasons to pick this one up. It's really a crime that Hiatt and others as good as he won't ever get played on the radio — at least in this dull berg. (Faves: "Pink Bedroom," "Back To The War" and "String Pull Job.")**RY

Sniff'n'the Tears/The Game's Up

(Atlantic) — I was enchanted when I first heard *Fickle Heart* their debut last year. Paul Roberts' songs are rich lyrical slices of life hung on ear-catching melodies that are quite like paintings (he's done the art-work for their two Lp covers) in that they capture moods and situations frozen in time. The band's got a pulsing sound much like Dire Straits with vocals ala Al Stewart. They work that same folk-rock vein like Dire with '70s electric guitar and synthesizer for pick and shovel. Many songs here could be as big as '79s "Driver's Seat." **RY

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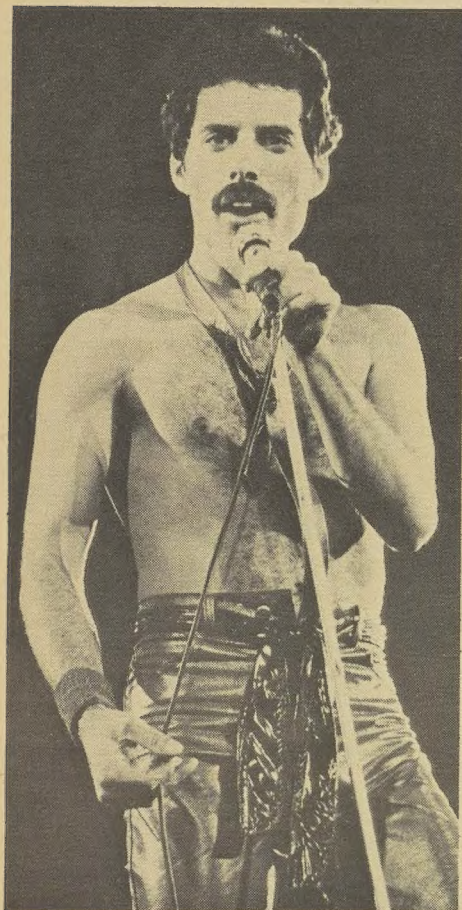
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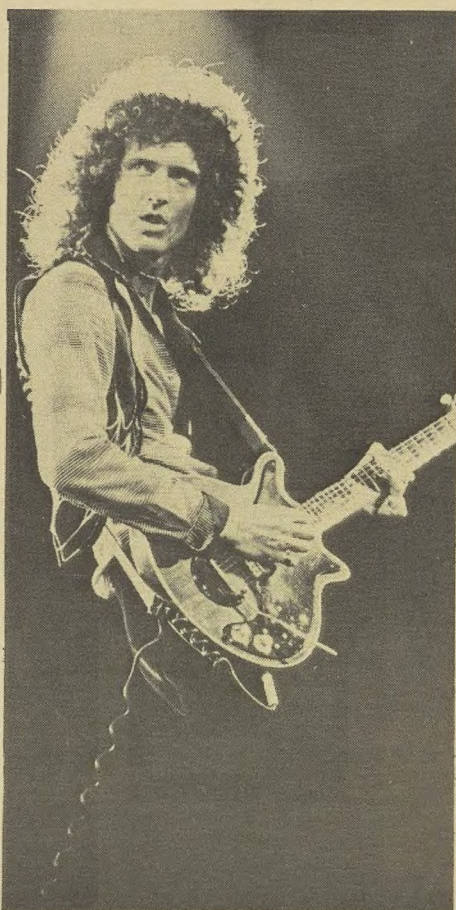
Freddie Mercury
Village People recruit.

Queen/Houston, Summit August 10
by Tom Callins

Queen's long awaited return to Houston's Summit proved to be another technically superb performance, but at times lacked the enthusiasm of past years. Freddie Mercury donning a new moustache and shorter hair style looked tired between songs, gasping for air and swigging Hieneken. Brian May displayed his amazing techniques on the guitar, but appeared bored with Queen's traditional repertoire. On drums, Roger Taylor gave his usual first-rate all; while on bass, John Deacon's nonchalant stage presence resembled that of Bill Wyman and John Entwistle.

After a rather boring performance by opening act Dakota, Queen stormed the stage with high-powered versions of "Jailhouse Rock," "We will Rock You," and "Let me Entertain You." Although they played with enough energy to raise the roof, something was missing. The band sounded as if they were going through motions. This condition was evident on older Queen songs, such as "Keep Yourself Alive," "Now I'm Here," and "Tie Your Mother Down." Even "Bohemian Rhapsody," the song that launched Queen into their commercial success, was not played with the intensity that once accompanied it.

But not all of the older material was lackluster. Queen controlled the pace of the concert with solid renditions of "You're My Best Friend," "Mustapha," and "Fat Bottom Girls," (which Mercury dedicated to "girls with big tits . . . and fat asses"). Roger Taylor sang an exceptional "I'm In Love With My Car," with a medley that also included "Death on Two Legs," "Killer Queen," and an over-produced "Get



Brian May rocks out!

Down, Make Love." During an acoustical duet of "Love Of My Life," Brian May captivated the audience with his performance on 12-string guitar.

Of course, Queen played songs from their new album, including the title track, "The Game." It was during these new songs in which Queen became more spontaneous and tried new things. For example, during "Save Me," May tried his hand at the piano, and for the popular "Crazy Little Thing Called Love," Mercury put on a cowboy hat and played guitar. Strangely enough, the highlight of the show was John Deacon's "Need Your Loving Tonight," a pop song with a Sixties riff.

Queen wrapped up the concert with two encores. The first consisted of the hard-driving "Sheer Heart Attack," while the second included "We Will Rock You," and "We Are The Champions." As always, Queen left the stage to their recording of "God Save the Queen."

Although Queen is not as young as they used to be, they can still generate magic. While playing their old material they might have lacked some enthusiasm, but, their new songs made the show come alive. Hopefully, it will not be another three years before Queen returns to the Summit.

CONCERT GUIDE AUSTIN

- 9/6—Jerry Lee Lewis/
Antones
- 9/11—Joan Armatrading/
Muni Auditorium
- 9/12—Jeff Beck and The
Kings/Muni Aud.
- 9/13—Emmy Lou Harris/
Opera House (2
shows)



**Sir Douglas Quintet Reunion/
Big Al's in S.A./Aug. 5 by Ron Young**

Well, it wasn't exactly the originals back together again but it was a great show.

It had been a hell of a spell since the Sir Douglas Quintet had played as an ensemble (3 years ago they re-assembled and recorded live at the Armadillo) but the famed local group from the Sixties were back. That magic evening the band — original guitarist/singer Doug Sahm, Vox organ player Augie Meyers, and drummer Johnny Perez, along with non-members Alvin Crow on acoustic guitar, Doug's son Sean on electric guitar, and a bassist whose name I can't recall — calling themselves the new Quintet played the happy kind of conjunto and shuffling rock'n'roll that has inspired the likes of Joe "King" Carrasco.

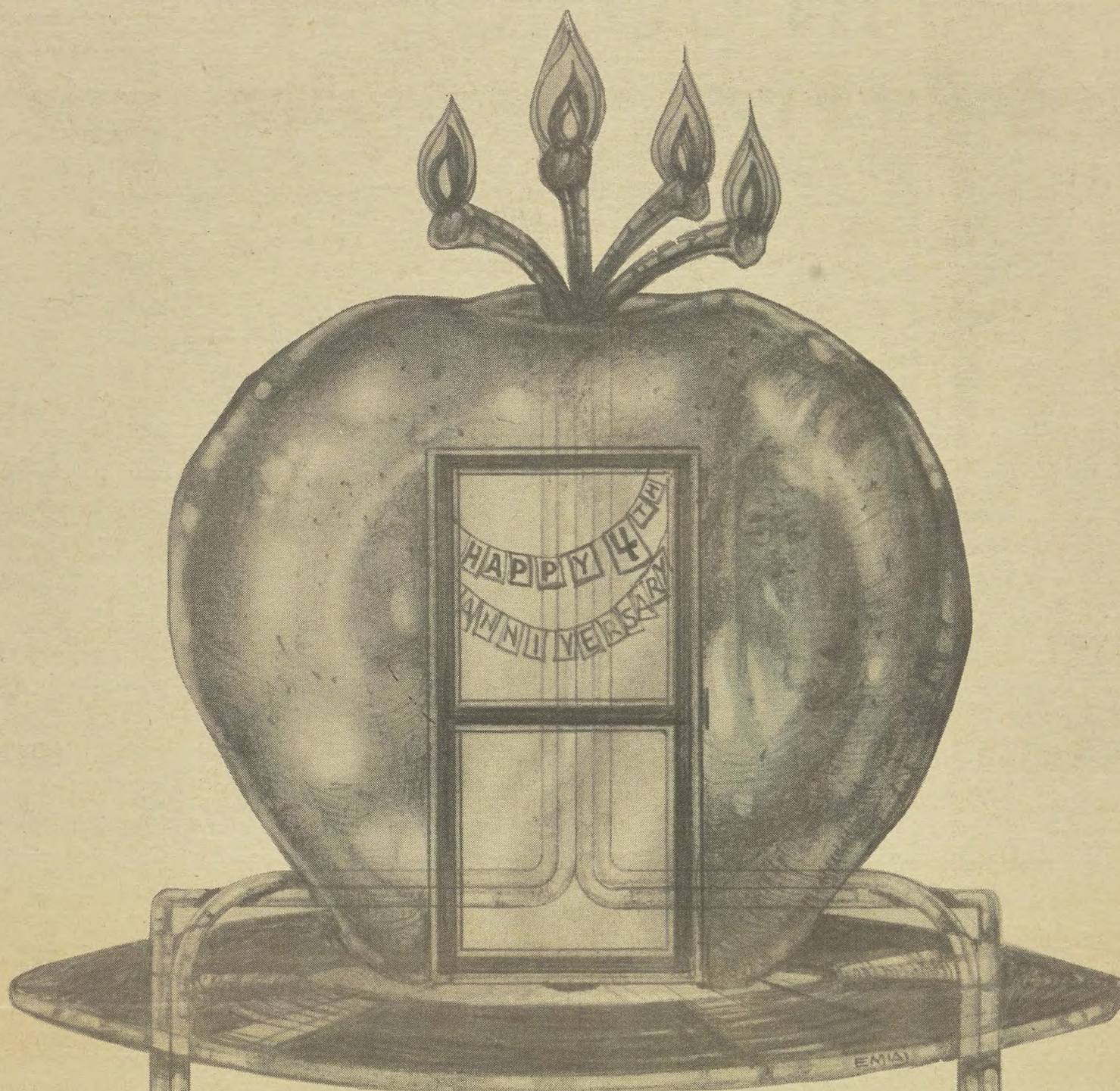
A small but enthusiastic crowd was entertained with such old original hits as "She's About A Mover," "Texas Me," and "Mendocino." The band also played some rock'n'roll standards such as "Jumpin' Jack Flash" and "Brown-Eyed Girl," as well as some Mexican polkas which had both young and old moving their bones across the dance floor.

The highlight of the evening for me came when Doug announced that the band was recording a new album in Austin for Warner Bros. Records that should be released in the Fall. Later in the show they played a song from the upcoming Lp called "Down On The Border," which was a driving rocker that reminded me of a cross between Del Shannon's "Runaway" and the band's older hits. It was a dynamite song and capped one of the most delightful shows I've seen in too long a time.

- 9/12-13—Delbert
McClinton/Soap-
creek Saloon
- 9/15—Rossington-
Collins Band/Muni
Auditorium
- 9/18—George Benson/
U.T. Special Events
Center
- 9/18—Leon Redbone/
Armadillo
- 9/19—Jackson Browne/
U.T. Special Events
Center
- 9/20—Stephen Grapelli/
Armadillo
- 9/23—Dave Grisman/
Armadillo
- 9/26—Kinks/Muni Aud.
- 9/27—Asleep At The
Wheel/Armadillo
- 10/1—B-52's/Armadillo
- 10/2—Ultravox/Armadillo
- 10/5—James Cotton/
Armadillo

10/14—Cars/
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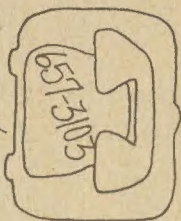
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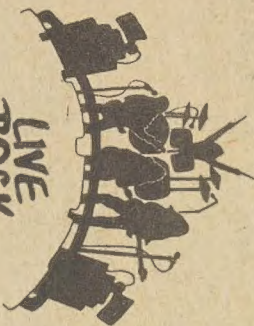
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